

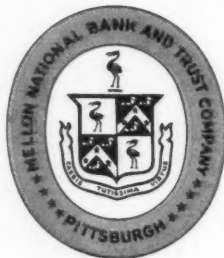
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# CARNEGIE

*Magazine*



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# Calendar of Events

## CARNEGIE INSTITUTE

4400 FORBES STREET, PITTSBURGH 13, PENNSYLVANIA

TUESDAYS 10:00 A.M. TO 10:00 P.M.

OTHER WEEKDAYS 10:00 A.M. TO 5:00 P.M.

SUNDAYS 2:00 TO 6:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

LUNCHEON 11:00 A.M. TO 2:00 P.M., WEEKDAYS

SNACK BAR: 2:00 TO 7:00 P.M., WEEKDAYS; 2:00 TO 5:30 P.M., SUNDAYS

## CARNEGIE LIBRARY OF PITTSBURGH

WEEKDAYS 9:00 A.M. TO 9:00 P.M.

REFERENCE SERVICES UNTIL 10:00 P.M., WEEKDAYS

SUNDAYS 2:00 TO 6:00 P.M., REFERENCE SERVICES ONLY

*Institute and Library open to the public every day without charge*

*The entire building, however, will be closed Decoration Day, May 30*

### THE INTERIOR DESIGNER SPEAKS

Frank Lloyd Wright—CONTEMPORARY ARCHITECTURE

Friday, May 12, 8:15 P.M.

Lecture Hall

Admission fee, reduced rate to Society members  
Sponsored in collaboration with the Pittsburgh  
chapter of the American Institute of Architects

### SPRING SERIES OF ORGAN RECITALS

By Marshall Bidwell

Saturdays at 8:15 P.M., Music Hall

Sponsored by the Arbuckle-Jamison Foundation

May 6—Carnegie Brass Ensemble, composed of Tech  
music students under direction of William Gibson,  
first trombonist of the Pittsburgh Symphony, pre-  
senting a program with Dr. Bidwell. Compositions  
of Bach, Beethoven, Gabrieli, and several contem-  
porary composers will be heard—T. Carl Whitmer,  
Mary Wiggins, Wallingford Riegger, Fred Nachez,  
William Gibson, and Robert L. Sanders.

May 13—The Taylor Allderdice High School A Cap-  
pella Choir, under direction of Emma Steiner, will  
take part.

May 20—Stephen Mokranjac Serbian Singing Society,  
Boris Dobrovolsky, director, will present songs and  
peasant dances in colorful Serbian costume.

May 27—Wilkinsburg Civic Symphony Orchestra,  
under the baton of Eugene Reichenfeld, will conclude  
the spring series with Dr. Bidwell.

### NATIONAL HIGH SCHOOL ART EXHIBITION

Auspices of Scholastic Magazines

May 6 through May 29

Preview Friday afternoon, May 5

Nearly 1,400 examples of art and crafts work by high-  
school students all over the country, screened from  
more than 115,000 pieces originally submitted to 46  
regional shows, are on display.

### SUNDAY ORGAN RECITALS

Sponsored by the Arbuckle-Jamison Foundation

Marshall Bidwell regularly gives an hour recital  
in Music Hall each Sunday afternoon at 4:00 P.M.

### SIR JOSHUA VANNECK AND FAMILY

Arthur Devis' painting of Sir Joshua Van-  
neck and his family in the garden of his  
mansion at Putney is a charming example of  
the conversation piece, a type of English por-  
traiture especially popular in the eighteenth  
century. It hangs in the current exhibit of  
paintings lent by Helen C. Frick.

BEQUESTS—In making a will, money left to Carnegie Institute, Carnegie Institute of Technology, or  
Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath  
to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in  
the City of Pittsburgh, Pennsylvania. . . . . Dollars

MEMORIALS—Carnegie Institute is prepared to receive contributions given by friends in memory of  
deceased persons in lieu of floral tribute, and to notify the deceased's family of such gift. The amount of  
the contribution will not be specified unless requested by the donor.

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Telephone Mayflower 1-7300. Volume XXIV, Number 5. Permission to reprint articles will be granted on request.  
Copies regularly sent to members of Carnegie Institute Society. Subscription \$2.00 a year. Single copies 25 cents.

### NATURE CONTEST

Saturday, May 6, Student Museum

The annual Carnegie Nature Contest sponsored by the Division of Education is open to all children. Grades 5 through 8 will take the test at 10:00 A.M., and 9 through 12, at 1:30 P.M. Emphasis this year is on plants and animals of Pennsylvania and the contest has three parts: answers to questions, identification of specimens, and a crossword puzzle. Study lists have been available, on request, since February. Jane A. White directs the contest.

### FOSSIL DISPLAY

Prehistoric animal and plant fossils are arranged in an eerie atmosphere of lights and shadows. This includes the world's most complete Camarasaurus, which is a cousin of Diplodocus; also the armored Stegosaurus; Tyrannosaurus Rex, king of the dinosaurs; as well as the tracks of the unknown creature from a quarter of a billion years ago, found recently in Elk County, Pennsylvania.

### STAGE SETTINGS

Miniature stage sets designed by Peabody High School art students under direction of Jean Thoburn may be seen in the Library foyer from May 15 through June 1.

### SPRING BOOK FESTIVAL

May 5 and 6

Recently published books for boys and girls will be exhibited in the Boys and Girls Room of the Library. A program of talks and discussions has been arranged by Virginia Chase.

### FASHION EXHIBIT

The history of costume, functional aspects of clothing, and fashion as a career, will be demonstrated in an exhibition in the second-floor hall of the Library, sponsored jointly by the Art Division of the Library and the Fashion Group of Pittsburgh. May 8 through June 30.

### PAINTINGS FROM THE HELEN C. FRICK COLLECTION

Fourteen oils lent by Helen C. Frick will continue on display through May 21. For discussion of this exhibit by Virginia Lewis, turn to page 330.

### DRAWINGS BY OLAV MOSEBEKK

The first exhibition in this country of the work of this Norwegian artist, comprising eighty drawings, continues on the balcony of the Hall of Sculpture through May 28. (See page 333.)

### LITHOGRAPHS BY GEORGE BIDDLE

Eighty-four lithographs, dated from 1914 to 1948, and presented by George Biddle to Carnegie Institute last year, will be hung on the balcony of the Hall of Sculpture from June 1 through July 16.

### AMERICAN INDIAN HANDICRAFTS

Navaho rugs, pottery of the Pueblo, Costa Rican, Peruvian, and Mexican Indian, and basketry from twenty different tribes, all from the Museum collection, may be seen in Exhibit Hall 4.

### STORIES FOR THE PRIMARY GRADES

Broadcast by Mary W. Steele, librarian  
WCAE, Mondays and Wednesdays, 1:15 P.M.



she  
was showered  
with advice



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TABLE WITH A HAM AND BEAKER—Jan Jansz den Uyl, Dutch, 1595/6-1639/40—  
Wadsworth Atheneum, Hartford

## FAMILIAR FOODS IN FAMOUS PAINTINGS

**A** GAINST the dark paneled walls of a Dutch burgher's home once hung this ode to pleasant dining. The succulent ham, its rosy flesh sliced back upon the ivory bone, the pungent mustard, the beaker eloquent of a well-quaffed thirst, the crumbled heel of a crusty roll—this is no studied grouping of a gourmet's glories. Rather it is personal and tender. Perhaps in tribute to a special meal shared, memorably, with a sibling soul.

► Certainly the merits of this canvas

match the blend of texture, taste, and fragrance painted here. The tight design with its balanced curves and thrusts . . . the sheen of metal and the drape of cloth . . . the subdued yet subtle coloring . . . the light of reverie in which the scene is bathed . . . make a picture as satisfying as the food is savory.

► Both Heinz Prepared Yellow and Brown Mustards share this fellowship with fine food expressed so aptly three centuries ago.

—Heinz School Service Library

## FROM THE HELEN C. FRICK COLLECTION



By VIRGINIA LEWIS  
*University of Pittsburgh*

FOURTEEN paintings from the collection of Helen C. Frick are now on view at Carnegie Institute. They were brought to Pittsburgh this past winter through the generosity of Miss Frick, in recognition of the hundredth anniversary of the birth of Henry Clay Frick, December 19, 1949, and were exhibited here to commemorate that occasion. It seems especially appropriate that these paintings now be shown at Carnegie Institute during the spring of 1950, which marks the end of a half-century period when the vision and energy of Mr. Frick played such an important part in the development of this city.

This exhibition of paintings, embracing the seventeenth, eighteenth, and nineteenth centuries, offers an opportunity to see at our leisure work by some of the more important artists in the modern western world—Hogarth, Goya, Reynolds, Ruisdael. They are all excellent examples of the work of each of the artists, and were at one time in Mr. Frick's collection at Pride's Crossing, Massachusetts.

The portraits in particular have interest because of the personalities portrayed. The English school is especially well represented with work by men who have brought English portraiture to its fullest expression. The paintings by Gainsborough, Reynolds, Hogarth, provide interesting comparisons with the many examples in the Dalzell collection of artists working in the style these men had set. The painting by Thomas Gainsborough is an example of that artist's tasteful and decorative recording of a significant figure in English literature, Richard Brinsley Sheridan, especially well known to us for his play, *The Rivals*.

*Sir George Howland Beaumont* and *Lady Margaret Beaumont*, painted by Sir Joshua Reynolds in the 1780s, when he was beginning to emerge from his most academic period to acquire a new directness in portraiture, are further examples of the great

English portrait tradition at its best. Sir George was a patron of art, a collector, and landscape painter. He was instrumental in the formation of the National Gallery in London. This painting was exhibited in the Royal Academy in 1788. One thinks of Reynolds as synonymous with English portrait-painting of the eighteenth century. Certainly he received the financial success and social prestige so often associated with the portrait in this period. He is equally well known for his Discourses, a series of lectures planned for the Royal Academy which have great value as criticism and theory.

Sir Thomas Lawrence copied the social air in Reynolds' portraits. The painting of the *Marquise of Blaisel* by him was painted in Paris, where he had gone to execute a commission from George IV to paint the French king, Charles X. The house of Blaisel was established before the reign



JOHN HAMILTON  
By WILLIAM HOGARTH  
(English 1697-1764)



of Louis IX and is one of the most ancient of Picardy. There is considerable similarity in this painting to that of Lady Skipwith in the Frick Collection in New York by Reynolds.

William Hogarth, whose work is more robust and less flattering than was customary at the time, is represented by *John Hamilton*, a captain in the Royal Navy and second son of the seventh earl of Abercorn. Though this painting may not be done with all the finesse of *Miss Mary Edwards* in the Frick Collection of New York, Hogarth maintains here the same frank relation to reality. It is similar in style to the portrait of William James in the Worcester Museum. There were certain social forces at work in this era of fashionable portrait painting which made Hogarth possible, the same ones which produced a literature of social commentary and criticism such as Addison and Steele's *Spectator*, and the development of the novel by Richardson and Fielding. With a keen interest in the everyday affairs of society and a certain flair for the dramatic as well, Hogarth turned early in his career to a type of portrait-painting known as the "conversation piece." This type of picture is a distinctively informal treatment of everyday life of the gentry, a pleasantly

casual and intimate grouping of people in a familiar setting. It is essentially an English idea, although it was probably derived from Dutch genre painting or French *fêtes galantes*.

Most delightful of all these English portraits in Miss Frick's collection is the group by Arthur Devis, that eligible painter of the conversation piece, which was the most engaging expression of English eighteenth-century painting. *Sir Joshua Vanneck and Family*, painted here in the garden of his mansion at Putney and appearing on the cover of this issue of *CARNEGIE MAGAZINE*, includes among the gentlemen's portraits, reading from left to right, Sir Joshua, the honorable Thomas Walpole, Master Gerald Vanneck, Master Joshua Vanneck, and at the far right, Sir Horace Walpole. The lady in the yellow dress is Mrs. De La Mont and the other three are Elizabeth, Anna Marie, and Gertrude Vanneck; Margaret Vanneck is seated on the ground with Master Joshua. This is one of Devis' most distinctive and characteristic works, with a bold use of space between the figures which, although somewhat posed, are possessed of great charm. Their arrangement—there are ten—is ingenious, and in this painting, as in much of his work, a somewhat intangible



ASCENCIO JULIA  
BY FRANCISCO JOSÉ DE GOYA Y LUCIENTES  
(Spanish 1746-1828)



ROMANY GIRL  
BY GEORGE FULLER  
(American 1822-84)



VIEW ON THE GRAND CANAL BY FRANCESCO DE GUARDI  
(Italian 1712-93)

quality of the artist Devis makes itself felt more than the individualities of the people he has painted. The painting of the costume is intriguing. One would like to reach out and touch the silver satin of Gertrude Vanneck's gown. Sacheverell Sitwell in his book *Conversation Pieces* has written of this picture at length.

Devis had training with a Dutch artist Tillemans, who painted stiff interiors and neat wooden figures in the tradition of the Dutch seventeenth-century work, which were the prototypes for the conversation piece. The Dutch school, so distinctive in the seventeenth century in both genre painting and the landscape, is represented in this group by *A Waterfall* by Jacob van Ruisdael. Following the realistic ap-

proach of his time and ever concerned with the representation of nature, he has painted this subject several times. The waterfall, foaming and splashing among the rocks, in this excellent painting, symbolized for him, as it does for the spectator, the full force of nature. A later example of the Dutch school is Jacob Maris' *Two Windmills*, a strong painting in an impressionistic style, with a satisfying feeling of clear and open atmosphere. A small but fine painting by this artist, *A View of Amsterdam*, hanging in the permanent collection of Carnegie Institute, also reflects the interest in impressionism which developed in nineteenth-century France.

Francisco Goya, Spanish individualist of the nineteenth century, has painted the portrait of his pupil Don Ascencio Juliá, also known as El Pescadoret, with strength and decision. Goya gives reality and drama to the people he paints. This portrait, be-

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Miss Lewis teaches the history of English art, among several courses that she gives in the fine arts department of the University of Pittsburgh. She is also curator of exhibitions at the University, where this group of paintings was recently on display.



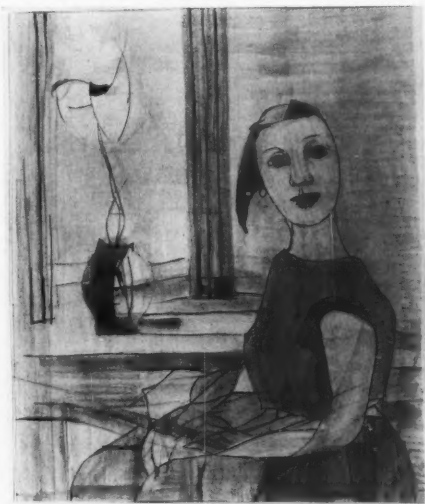
## DRAWINGS BY OLAV MOSEBEKK

BY ELSE CHRISTIE KIELLAND

You will find the home of Olav Mosebekk on the top of a hill out in Asker, near Oslo, Norway. The low, one-story house is built directly on the ground without any basement, a genuine old Asker house, of which there are not many left. Large old fruit trees stretch their branches toward its walls, and when the blossoms are gone and the leaves unfold, the wide view over the fjord toward Oslo is entirely shut out. The house becomes isolated from the rest of the world. It reminds you of the time when, as a child, you were allowed to sleep in a tent in the garden. The contact with nature is as close as possible considering that you actually live under a roof.

From a small open porch you enter directly into the kitchen or into the living room. The living room is of fine proportion, with a ceiling so low you can touch the beams. One finds only the most necessary furniture, including beds for the five members of the family. Up under the beams you will see the bedclothes during the daytime.

But the idyl has its limitations! When rain sets in for long periods and everybody has to be indoors, there is not much peace for the working artist, Olav Mosebekk. When cold weather comes and the water



FLOWER

freezes in the well, he has to go to another well ten minutes away! The housing shortage is particularly hard on artists.

Olav Mosebekk's great achievement is that he has succeeded in creating something positive in such an environment. He actually lives with his motifs, and thereby his art acquires a unique intimacy. He introduces the dimension of his little world, the world of daily life and small happenings, into his art. He sees his six-year-old daughter embrace her newborn brother—they are small in world space—and her feelings and the whole scene breathe of something deeply human. He follows up his motif in one drawing after another. Naturalistic details with no bearing on the artistic are excluded. He does not want to give a genre or a snapshot, but a black and white reproduction of his own impression of the theme.

Mosebekk has no regular working hours, with the model posing for him. No, life goes on in the living room, and his three children and their friends tumble about and unfold in their own world within a home that is guided by a domi-

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An exhibition of drawings by Olav Mosebekk is being presented through May 28. This is the artist's first showing in this country, and the drawings have come to Carnegie Institute through the courtesy of the Norwegian Embassy.

Olav Mosebekk was born at Kongsberg, Norway, in 1910. He studied at the State School of Arts and Crafts in Oslo and also under Axel Revold at the State Academy of Art, Oslo. He had an exhibition at the Norwegian National Gallery of Art, 1948, and a one-man show in Bergen. He received a government fellowship in 1947, and in 1949 went to France, where he is living temporarily at Nice. He is represented by four drawings in the Norwegian National Gallery of Art and also in the Nice Museum. He teaches drawing at the State School of Arts and Crafts in Oslo.

The accompanying article by Else Christie Kielland was the preface to the book, *Drawings by Olav Mosebekk*, published by F. Bruns Bokhandels Forlag, Oslo, Norway, which graciously grants Carnegie Institute permission to reprint it. The article was translated by Erling Christopherson, cultural attaché at the Norwegian Embassy in Washington.



ILLUSTRATIONS FOR A CHILDREN'S BOOK

nant will. He draws, plays a little with the children, brings a bucket of water for his wife, chops wood, and draws again. But, you may ask, is it possible to work under such circumstances? Actually, Olav Mosebekk cannot work without these continuous human activities. They are the very source of inspiration. When the family is away and he could have peace to work, he is absolutely lost.

At first sight, the home of Mosebekk may look like any well-kept little home in the country, where the glamour of the city is remote and where a clever housewife with small means gives charm and

cosiness to everything. Then we suddenly discover Picasso's *Guernica* on the wall, for Mosebekk's horizon lies beyond national boundaries; he is a seeking soul and an experimenter. He dreams of a better world, and he is by temperament a radical.

With such artistic material, his problem is how to find means of expression that will free his material and give it universal value. In his drawing, however impulsive and nervous, one frequently sees an attempt to find an ever stronger and more condensed expression. He is not afraid of an unnatural touch, an exaggeration or a simplification—something that he has in common with many artists of our day. We have sufficient examples from the master of *Guernica*.

Mosebekk takes his models from his ever changing daily life, continuously renewed by living impulses. To his inner eye, they are in constant motion, or he moves in relation to them. He sees them from every side, but how is he going to reproduce in his drawings this plastic view of the motif? This problem has confronted artists from time immemorial, and it has been solved in various ways in the history of art. Mosebekk sees his little daughter from the side, he walks around her, and he sees her also from the front, and then he tries in the drawing to work everything into a whole. Several drawings show that he is trying to find out how far he can go in this direction without losing the human aspect. Where he succeeds, we see how the character of the child breathes through the entire drawing. The basic aspect of the motif has been amplified into satisfactory form. Pure realism could not have achieved this.

Thus far Olav Mosebekk has advanced furthest in his black crayon drawings. Here he has created the peculiar form which we feel is an expression of his personality, combined with the mysticism of the vast east Norwegian forests. In the fantastic black and white of the crayon drawings we find the darkness of the forest and the shimmering light between the trees. In large areas and with wide, bold lines he plays on the tension between the most brilliant light and the deepest shadow, and his drawings often have great dramatic effect. By his technique in using the black

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# THE GROWTH OF HUMAN CULTURE

## II. THE BEGINNINGS OF HERDING AND FARMING



BY JAMES L. SWAUER  
*Carnegie Museum*

NEANDERTHAL and Cro-Magnon men lived during a cultural stage known as the Old Stone Age, whose characteristic method of working flint was chipping. Sometime after about 14,000 B.C. in some parts of the world, as late as 5000 B.C. in others, a new method of processing stone—grinding and polishing—marked the advent of the next step forward in cultural progress, the New Stone Age. It was peoples of the New Stone Age who learned how to herd animals and how to grow food plants, thus establishing ways of living based on continuous food production. The New Stone Age peoples revolutionized life, created a great gap between their method of living and that of the peoples of the Old Stone Age, who knew only gathering and fishing and hunting. The assurance of a reliable food supply gave men leisure to develop the real beginnings of modern civilization; they could afford to spend their hours thinking about something other than food in forests and streams.

While it is debatable as to which came first, the herder or the farmer, present evidence suggests that they appeared more or less simultaneously about the seventh millennium B.C. Apparently some people passed from a hunting life to a herding existence and remained herders, others became herders, then farmers, and some passed directly from hunting to farming. Both herders and farmers had domestic animals, but the herder led and followed his animals over the face of the earth in nomad fashion, seeking always water and good pasture, while the farmer kept his animals close by his farm, and pastured, rather than grazed, them.

### THE NOMAD HERDERS

Herding seems to have begun in the highland areas of southwestern Asia, where

the sheep, the cow, and the goat were native in the wild state, and to have spread with the herders to the southern deserts and northern grasslands. A roving life was imposed on the herders. Their flocks had to have food and water, and the driving of animals into the highlands in summer and down into the lowlands in winter to take advantage of weather and grazing conditions prepared the herders for movements into areas other than their own when their original land dried up through drought or became too heavily grazed to permit of longer usage. Their living pattern was not much disturbed by long moves. Movement was the important feature of their lives, their herds moved, they moved, and their arts and crafts were adapted to the production of portable articles.

The nomads did not learn to labor with their hands, to use their own muscles directly for food production. They watched over their herds, saw that they had proper water and pasture, protected them from wild animals and thieves, and reaped their reward with a little butchering or milking. They fought often against the beasts that threatened their animals; in the search for pastures they encountered other nomad tribes claiming the best water holes or the lushest grasslands, frequently they came upon villages of farmers using those areas, and with both these groups they fought. Time and again groups of nomads descended on farming villages and established themselves as lords and a warrior caste content to live on plunder and the labor of the farmers. The last nomadic invasion of Europe occurred as recently as the sixteenth century.

The roving, raiding life developed certain characteristics of temperament in the nomads. Marauding was their play and violence their second nature. They held

fierce loyalties for their own groups and contempt for all outsiders. They prized physical courage and prowess. Their women were menials and toys.

While we generally think of horses in conjunction with nomadic life, the earliest nomads knew nothing of them. Cattle, sheep, asses, and goats were domesticated between 6500 and 5000 B.C., while horses were domesticated in Mongolia about 3000 B.C. Even camels preceded horses into the Mediterranean world. The classic nomads of which we of western civilization probably should think are the men who drove herds of great, broad-horned, aurochs-like cattle down into the Danube valley and the Balkan peninsula from somewhere in Asia, nomads who herded on foot, wore trousers, carried bows and arrows and spears, drew felt houses on wagons behind yokes of oxen, spoke the Indo-European tongues, were terrible in battle to all who stood against them, and developed most of the philosophy of life which determined the attitudes of the classical Mediterranean world toward practical living. And they were late in history, appearing in the second millennium B.C.

#### THE SETTLED FARMERS

Like herding, farming apparently began in southwestern Asia, in the Anatolian highlands, perhaps, or on the Iranian plateau, but certainly somewhere in the "Fertile Crescent," that vast area holding in its bounds Iran, Palestine, Syria, Anatolia, upper Mesopotamia, and part of Egypt. Somewhere in this region, men, or, more likely, their women, began to plant seeds of food crops, to husband them until they reached maturity, to harvest them for use as food. In the beginning people probably planted seed, moved off to hunt and fish for a time, or even, perhaps, to graze flocks, then returned to harvest the

crop. But as time went on, as farming techniques were bettered, as surpluses of food accumulated, the farmers had less and less incentive to wander, more reason for staying close to their plots of ground for longer and longer periods, since their previous harvests enabled them to eat until the next was due.

Village life came into being with this settling down in one place. By his field a man constructed a permanent home. His sons and other members of his immediate family or tribal group, undoubtedly a survival of the hunting packs of the Old Stone Age, built nearby for protection, for companionship, from inertia. As communities increased in size, suitable farming plots near the homes became occupied and new plots were too distant from the homes for convenience, so other villages nearer the new farming areas began to grow. In other places this same pattern was repeated. By 5000 B.C. it appears reasonably certain that a sprinkling of these "peasant villages" was scattered over southwestern Asia and in the Nile valley of northern Africa. These villages were the forerunners of cities, and many of them, particularly those built at sites where burgeoning trade routes crossed, were built where today modern cities exist.

The inhabitants of the villages built homes of mud, of sun-baked brick, of stone, and of the combination of boughs and mud known as wattle. They invented cloth and wore clothing, skirts and tunics as distinct from the nomads' breeches. They made baskets and pots. They kept pigs, cows, goats, and sheep. They grew emmer and einkorn, which are varieties of wheat, and barley and millet. To some extent they hunted and fished. They had leisure to develop craftsmen whose work in stone and bone continued old techniques and developed new ones. They organized governments based more on codified laws than on the rule of might that prevailed among the nomads. Population increased. Wealth became a goal. A grind of labor at certain repeated intervals, by the day and by the season, was instituted. Specialized craftsmen appeared—potters, tool makers, artists. Classes arose—rich men, poor men, priests, rulers, artisans, "civil servants." Women learned to cook food palatably in-

(Turn to page 342)

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Mr. Swauger, who is curator of the section of man at Carnegie Museum, this month continues his series of four articles outlining the development of human culture through the Bronze Age.

Last month the first article of the series discussed "The Fossil Men," mentioning man-apes and summarizing the main characteristics of the life of the Java Ape Man, the Neanderthal Man, and the Cro-Magnon Man. Next month he will take up the first urban civilizations.



## Brushes from the banks of the Nile



As with so many other things, such as paint and varnish, the ancient Egyptians were among the first people to use paint brushes.

These brushes were made from reeds that grew profusely along the banks of the Nile. The Egyptians cut the reeds and shredded the ends into fibers from which the brushes were made. Sometimes they used the stems of palm leaves.

The art of making brushes has made infinite progress since the reed brushes of the ancient Egyptians. Today's "Brushes by Pittsburgh" are made from the finest materials both nature and modern laboratory can produce . . . and fabricated by craftsmen skilled by years of experience.

With brushes—as with paint, glass, and chemical products—the name "Pittsburgh" has come to mean the ultimate in quality.



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## TEEN-AGE ART BLOSSOMS AGAIN



By ROYAL BAILEY FARNUM

**T**HOUSANDS of examples of expression in art submitted for Scholastic Art Awards by high-school children from all parts of the country! Once again I found these selected pieces of work, in numerous piles under various classifications, assembled in the galleries at Carnegie Institute for inspection by the men and women chosen for this year's final judging. And soon the annual exhibition of this youthful art will give evidence that it continues to flourish and blossom in the nation.

It has been my privilege to help serve on Scholastic Art Awards from the time of its inception, twenty-three years ago, and invariably I hear from the visitors and the new teams of judges expressions of amazement at the vast quantity and the excellence of screened art which eventually arrives at the Carnegie galleries.

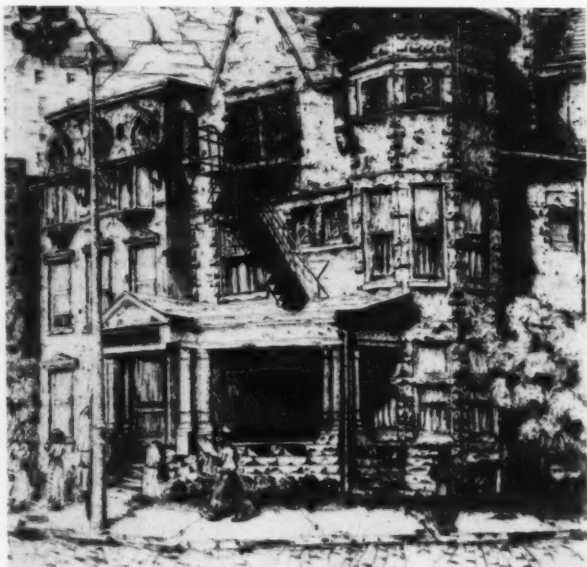
"Do you mean to tell me that this is but a small part of the total amount of high-school art which was submitted in competition for this annual show?" Then, as they glance at those stacks of paintings and drawings on the floors, jewelry and enameling in the cases, and sculpture, crafts, and ceramics in still another gallery, they add: "What a fine thing it is that Carnegie Institute recognizes the importance of this work and so generously lends its space, light, and service for such a grand cause."

It takes at least a week to complete the judging of this teen-age art at Pittsburgh, but previous

to this there has been the nation-wide screening through regional exhibitions in forty-six stores representing as many districts in the country at large. Local art supervisors and directors, with the generous co-operation of stores in the large cities, and local juries, have already shown and judged for final submission to the national juries many thousands of student art pieces.

In February and March nation-wide publicity has aroused public consciousness to this teen-age activity. Such headlines and slogans as "Youth Art Marches Again," or "High School Art Carries On," or "Student Art Challenges Attention" in local newspapers give national significance to this growing evidence of American culture.

For it continues to grow, just as it has



PRINT BY SANDRA VAGO  
West Technical High School, Cleveland





OPAQUE WATER COLOR BY DOLORES NYMAN  
Abraham Lincoln High School, San Francisco

grown from some hundreds of examples of students' work in 1927 to roughly a hundred and fifteen thousand pieces in this midyear of the twentieth century.

After the regional juries pass on the material sent in from their areas, the best examples of individual work and complete portfolios of some of the boys and girls are forwarded to Pittsburgh, where the carefully chosen national jurors pass judgment for national awards.

This year on my committee for scholarship awards were Mrs. Elsie Brown Barnes, vice-president of Parsons School of Design in New York City, and Harold R. Rice, dean of Moore Institute of Art, Science, and Industry and of the Philadelphia School of Design for Women, both in Philadelphia. The task consisted of looking over each of the 420 portfolios containing from 10 to 20 pieces of work, and then allocating those students considered worthy of selection to the 81 schools of art and art departments of colleges and universities that offered scholarships. In some cases two and even three were given in one institution, and, while most were offered for one year

of work, a few considered it worth while to make them operative for the full course of four or five years. Ninety-seven scholarships were awarded, and fifteen students were selected as alternates.

One significant fact presented itself as the jurors studied the requests of institutions offering these awards. While the requirement has been on the increase for the past few years, it was noted that a large percentage of the professional schools were demanding higher scholastic standings in academic subjects, usually students whose ratings were in the upper quarter or third of the class.

Following the three and a half days of portfolio-judging, all pieces upon which regional judges had placed Scholastic gold-key stickers—signifying their choices for further study at Pittsburgh by the national jurors—were withdrawn and placed with the thousands of other pieces of student work that had been stacked in classified piles on the gallery floors. This mass of material was now being passed upon in a number of categories by a preliminary screening jury.



DESIGN FOR COTTON CLOTHING FABRIC  
BY GRETCHEN WARNEL  
Evanston Junior High School

This preliminary screening jury was composed of Mrs. Bernice V. Setzer, director of art education in Des Moines, Iowa; Dale Goss, supervisor of fine and industrial arts in the Seattle public schools; and Marjorie A. Lush, director of art education in the public schools of Rochester, New York.

Finally, on three consecutive days, some fifteen to twenty thousand individual pieces of high-school art work were carefully studied by no less than eighteen professional experts in their various fields, coming to Pittsburgh from different parts of the country. As they viewed the work, such comments as the following were to be heard:

"I wish I could have done as well at that age."

"I feel that this, while good as far as it goes, is a retarded expression for the age level."

"Too smartly done, clever, but not sincere enough."

"These textile designs on the whole are tops."

"This sculpture comes to no decision at

the base and there is little transfer from the front to the back."

"Too high style for this age," and again, "Very new," from a costume expert.

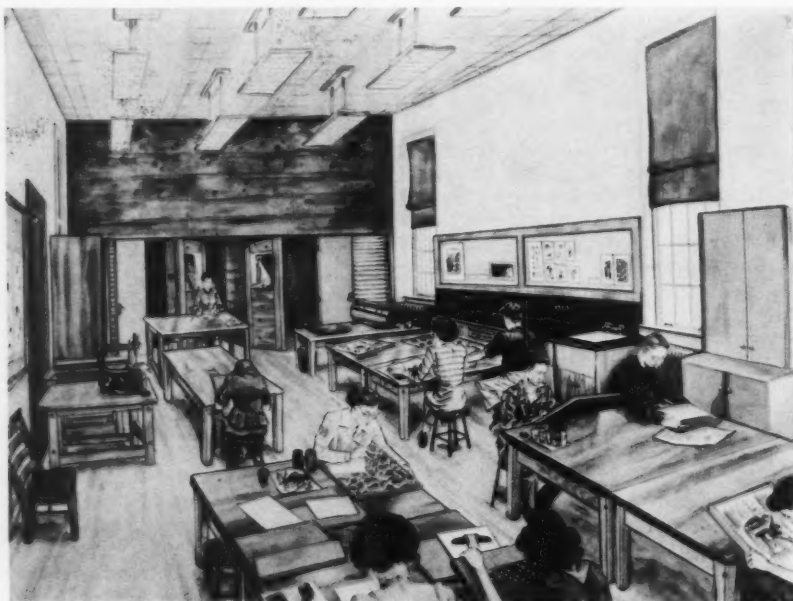
"It seems as if some of these students either try to do older, conservative types of work or imitate the extreme modern."

"I feel that the students as a whole are less creative in painting than they are in the medium of clay, ceramics, for example."

"What a real influence a good teacher can be."

"The weakness in photography is on the esthetic side, due no doubt to the fact that among half the high schools in the country—about fifteen thousand—having camera clubs, the majority are directed by the science, rather than the art teacher." In this connection it was reported that a member of one of the largest photo-supply houses in the country stated that \$18,000,000 was spent annually by amateur photo teen-agers.

The following list of national jury members will indicate the variety of art production submitted to Scholastic Art Awards competition, as well as the high caliber of



TRANSPARENT WATER COLOR BY JOHN W. GROSSMAN  
Des Moines Technical High School



COLORED CHALK BY SHIRLEY BURKE  
John Marshall High School, Rochester

jurors selected. The judges of sculpture, ceramics, and crafts included Paul Bogatay, of Ohio State University, sculptor, designer, and craftsman; Alex J. Ettl, of The Sculpture House in New York City, sculptor and designer; Nancy Leitch Hoffman, Pittsburgh sculptor and teacher; Elsa Ulbricht, of Milwaukee State Teachers College, craftsman, designer, lithographer, and painter; Margaret Craver, of Handy & Harman in New York City, designer; Frederic C. Clayter, of Carnegie Institute of Technology, craftsman.

Dr. Farnum is very widely known in the field of art education. He has been connected with the Rhode Island School of Design since 1929, and for the nine years preceding his retirement in 1946 was its head. Earlier he had been art teacher and administrator in New York State, in Cleveland, and in Knoxville, Tennessee. He has studied considerably abroad and taken numerous advanced degrees at eastern colleges in this country. As mentioned in his article, he has been closely associated with Scholastic Art Awards from its beginning twenty-three years ago, and this year served as chairman of the scholarship awards jury, in connection with the exhibit which opens May 6 at the Institute.

The jury on design included Marion Lippincott, fashion director for Carson, Pirie Scott & Co., Chicago; Helen Topp, painter and associate professor of home economics at Margaret Morrison Carnegie College of Carnegie Tech; Lois Uliman, fashion promotion director of American Silk Mills, in New York City; and Elsa Ulbricht, of Milwaukee.

The judges of pictorial, graphic, and advertising art were as follows: Lamar Dodd, painter, of the University of Georgia; Edward Laning, painter from the Kansas City Art Institute and School of Design; Ernest W. Watson, graphic artist and illustrator, editor of *American Artist*; Samuel Rosenberg, of Carnegie Tech, painter; Charles P. Parkhurst, head of fine arts at Oberlin College; Frank N. Wilcox, painter and etcher, at Cleveland Institute of Art; Albert Dorne, illustrator, president of Institute of Commercial Art at Westport, Connecticut; William Longyear, designer, of Pratt Institute in Brooklyn; and Cyrus Hungerford, Pittsburgh *Post-Gazette* cartoonist.

I have always been deeply impressed with the serious and devoted attention that the judges give to these pupils of our high schools. They are masters in their professions who are willing to take time out of very busy lives to give their services in this generous way to the youth of America.

So long as this relationship of master to student is maintained, and so long as Scholastic Magazines with Carnegie Institute's co-operation continues to promote art through the art teachers in our secondary schools, just so long will art continue to grow and flourish for the cultural and economic betterment of these United States of America.

## HERDING AND FARMING

*(Continued from page 336)*

stead of burning it or making stews. And for the most part these villagers delighted in peace, peace to till their fields, harvest their crops, sit and think.

## UNCHANGED THROUGH SIXTY CENTURIES

In history the nomads have been the destroyers of cultures and the carriers of cultural elements adopted from conquered peoples. The farmers established the idea of work carried out in a routine manner to assure the growth of things or the manufacture of things. The farmers' lives lacked the impetuosity, the fierceness, the adventure of the nomads' lives, but they did have security, quietness, peace. In either case, however, life must have been fairly precarious, since techniques to overcome drought were not yet formulated with much success by either herder or farmer, and the majority of people probably lived a life of hard labor without great reward. And this life, organized by 5000 B.C., was the life lived by most of the people of western civilization until the industrial age, for the peasant of 4000 B.C. and the peasant of 1400 A.D. were alike in their being bound to the herd or the farm, eking out a bare existence; Greece's glory, Rome's grandeur and the stimulation of the Renaissance passed as a dream over the heads of the plodding farmer among his lines of grain and the patient herder moving with his bleating flocks, little affecting their living patterns.



TAM O'SHANTER DRAWING CLASS IN M

## ARTISTS OF TO

FOR the young artists of Allegheny County, all roads lead to Carnegie Institute on Saturday. Alarm clocks ring a little earlier in hundreds of homes on that morning.

Carnegie Institute awakens early too. By ten o'clock, when the great iron doors swing open to the public, two hundred teenage Palettes, occupying an equal number of easels in the big studio on the balcony of the Hall of Architecture, have been in class for an hour. The last little ten-year-old, firmly grasping drawing board and crayons, is tiptoeing into the great auditorium of the Music Hall where the 699 other Tam O'Shanters are busy with notes and sketches for the day's problem. At two o'clock another group of Palettes will fill the studio.

These are the boys and girls of the Pittsburgh area who, in the opinion of teachers and supervisors in the public, private, and parochial schools, show marked ability in art.

The first class, a studio workshop for twelve eighth-graders from the Pittsburgh public schools, was organized in February 1928. The total attendance for that year was 220. In 1949 the average weekly attendance over a 35-week period was 1,003, and the total for the year was 36,105. Out of the original small project three large units have developed: the Tam O'Shanters,



CLASS IN MUSIC HALL ON VISITORS' DAY

## OF TOMORROW

a drawing class for ten- to twelve-year-olds; the Palettes (Morning Section), a painting class for thirteen- to fifteen-year-olds who have had three years' sketching with the Tam O'Shanter; and the Palettes (Afternoon Section), a sketching and painting class for thirteen- to fifteen-year-olds who have not had experience in the Tam O'Shanter group.

The classes are free, but open by invitation only. Once a year Carnegie Institute assigns a quota for specific grades to each school in Allegheny County. The school makes the choice of children to attend.

Initial registration is made in the fifth or eighth grade, and, depending upon his own ability to progress, the young person may continue this free training until he completes the tenth grade; then he may be one of a closely screened group recommended for the high-school classes in the College of Fine Arts at Carnegie Institute of Technology. In all, this specialized training may continue for eight years, until the boy or girl is ready for art school or college. Incidentally, 25 per cent of the present freshman class in the College of Fine Arts are former Tam O'Shanter.

So it is that Pittsburgh's artists of tomorrow start their apprenticeship today. The child who excels with little or no effort in his own individual classroom finds a new incentive in this company of potential artists.

The teachers also experience a challenge each Saturday when they meet these alert children. Their desire to progress, combined with a natural ability in art, stimulates each one of the staff to give his best.

Generally the schools appoint their candidates with care. Carnegie Institute reciprocates with a highly selective group of teachers and assistants. All are part-time staff members, present for the teaching hours of the classes only; but each one has been chosen on the basis of some special ability for the particular group to which he has been assigned.

Amelia Wheeler comes to the Tam O'Shanter class from the Belmar Elementary School. Through sheer artistry in



A SMALL SECTION OF THE PALETTE (MORNING) PAINTING CLASS



teaching she creates the intimacy of a small schoolroom in an auditorium with seven hundred children. Her well-planned lesson, enriched with a knowledge of natural history and music, results in a spontaneous response from the young artists and sends them home each week with a feeling of accomplishment.

Katherine McFarland, director of art and visual education in the Wilkesburg public schools, shows the same rare ability in handling the teen-age group that Miss Wheeler does with the ten-year-olds. Week after week through her skillful presentation of a thought-provoking lesson, these young people broaden their horizons, enjoy new art experiences.

Joseph Fitzpatrick and Frank Walchak, art teachers of distinction and ability from Schenley and Herron Hill High Schools, give understanding help to the individual child and make important contributions to each day's program.

Carnegie Institute's creative classes have now been more than "twenty years ago growing." Methods, procedure, and organization have changed as the groups have developed, but experience with the small groups in the first studio workshop early established the over-all objectives to which we still adhere: to cultivate the child's ability to choose and discriminate; to encourage him to look, to see, to remember; to help him build an art vocabulary; to give him many art experiences through Carnegie Institute's endless resources.

In all probability, only a small per-

centage of the boys and girls will become producing artists, but the skills, the knowledge acquired here are transferable and helpful in many professions, related and otherwise. And whether art is to be a vocation or an avocation, under expert guidance in this great storehouse of literature, music, science, and art, the child's Saturday mornings become purposeful.

—M. M. L.

## HELEN C. FRICK COLLECTION

(Continued from page 332)

longing to what has been thought of as his best portrait period, is characterized by realism and candor and stands out in color and personality. Miss Frick's painting was at one time in the collection of the French king, Louis-Philippe.

Francesco de Guardi, eighteenth-century Italian artist, refreshingly endears us to a timeless Venice with three paintings of the Grand Canal in the collection. They are all similar in spirit, translucent in quality, reflecting Guardi's interest in light on water and on buildings, and portraying people busily engaged in a lazy kind of way in the picturesque scenes of his architectural romancing.

American painting, in which the Institute's permanent collection is especially strong, is represented by one of its romanticists, George Fuller, who belongs to the tradition of poetic landscape and genre. The beautifully painted *Romany Girl* is most appealing, and its meaning has been enhanced by the universal quality of an idealized type. There is nothing but the gypsy light in her eyes to indicate who she is, and yet she is someone we would like to know or even be. The other American in the exhibition is George Bellows, who is so ably represented in the permanent collection of the Institute with *Anne in White*. The painting *Docks in Winter* of a much earlier period helps to broaden our understanding of this important American artist, who gives a significantly native quality to his painting of the American scene. He often liked to paint little more than a suggestion and to let the spectator participate in its completion. His interest in the tonal quality of atmosphere is well illustrated here and one feels with something of a shiver the cold and bleakness of *Docks in Winter*.

### YESTERDAY'S TAM O'SHANTERS ARE TODAY'S ARTISTS

#### RECENT WORK OF FORMER TAM O'SHANTERS

- 2 canvases in the exhibit, *Painting in the United States, 1949*.
- 43 entries, including 5 prizes, in the 1949 annual of the Associated Artists of Pittsburgh. A purchase for One Hundred Friends of Pittsburgh Art and a purchase by Pennsylvania Federation of Women's Clubs.
- 2 one-man shows in New York galleries.
- 2 series of illustrations for the Teen-Age issue of *Seventeen*.
- 1 painting in *Life's* feature, "Nineteen Young American Artists."
- Two young men are enjoying scholarships in Italy; a third, now a designer with Corning Glass Works, has just returned from a fellowship abroad.



## EVERY DAY WAS MOTHER'S DAY



By ANN MACPHERSON  
*Carnegie Library of Pittsburgh*

MOTHER'S DAY in sentiment is still dedicated to the mother of a century ago, but the modern woman is apt to look somewhat skeptically at those good old days of voluminous black silk and fragile lace. The modern woman knows her spouse would not be so quiescent, should she try to emulate the Victorian mother.

Consider, for instance, the mothers in the novels of Charles Dickens.

"Why . . . You are a very Baby!" exclaims Aunt Betsy Trotwood, referring to the mother of David Copperfield. Dickens is always very tender toward this type of woman: the unformed girl-wife, the clinging vine, who is affectionate and admiring, pretty, fragile, with a feminine vanity in clothes and compliments, who has plenty of heart if very little brain, who offers her husband a kiss to compensate for the burnt potatoes. It is in this category that David Copperfield's mother belongs. She is married at eighteen to a man twice her age, the perfect English gentleman, patient with his wife's inability to keep the household books straight—unlike Clarence Day's father, who ranted and raved over his wife's peculiar mathematical jugglings.

In her second marriage, still a Baby, she is absolutely supine with her loving spirit trampled underfoot by the sadistic Mr. Murdstone and his domineering sister. Even though she is a baby and a fool, the helplessness of the poor little bird caught in the net of the omnipotent Victorian husband is still calculated to wring tears from the reader.

In turn, David Copperfield, with much of his mother's soft nature, goes through a similar experience with his girl bride Dora, in Dickens' glorified epitome of love's young raptures. There is something manly, and withal pathetic, in David's realization that attempts to form his child-wife's mind mean only unhappiness for both of them, and he resolutely puts away the

dream of his youthful fancy that he should have "a wife who would help him more and more and share the thoughts in which he had no partner." Even as Little Blossom is fading, she is aware that she has been unsuited for marriage, that she needed some discipline in home-making, and wistfully regrets that she had not had the guidance of Agnes Wickford before she married—Agnes, to whom she secretly bequeaths her husband before she closes her eyes finally, unable to cope with the problems of wifehood.

Agnes, of course, is Dickens' more mature ideal of womanhood: devoted daughter, unswerving friend, untiring in household duties, and exercising an angelic patience in the vicissitudes of her life. Her keys jingle at her waist as she sorts the linen, or she sits quietly knitting and listening at the fireside, or perhaps pours the inevitable pot of tea—a cozy picture of Victorian home life. Into such a woman's eye would never come the speculative Kinsey Report look. Incidentally white arms were unsullied by menial tasks and hands were soft and delicate, for even the "shabby-genteel" had their nursemaids and scullions.

Another of the Victorian ideals is also portrayed in *David Copperfield*, that is, large families. Dickens himself was one of eight. Incidentally, in that connection, there is a perfect example of how the Victorian writer never called a spade a spade,

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Miss Macpherson is known to many community groups for her talks on books and reading. She heads the South Side Branch of Carnegie Library of Pittsburgh and at present is making a survey of fiction in the central lending department of the Library.

A graduate of the Library School of Carnegie Tech, Miss Macpherson also took her master's degree in English at the University of Pittsburgh. Travel and the Nature Club lodge at Ligonier are two of her favorite hobbies, and she is chairman of the very active Library staff association.

but by his phraseology made it possible for a child to meet the facts of life and never recognize them. Dickens refers to "that condition in which any woman who loved her husband was happy to be found." I hate to admit how old I was before I understood that circumlocution. The remark, of course, applies to Mrs. Micawber. The Micawber progeny signed off with twins, of whom David Copperfield says he never saw both of them detached from their mother at the same time: one of them was always taking refreshment. Later, however, Mr. Micawber announces: "They no longer take their nourishment from Nature's fount—in short, they're weaned."

It is Mr. Micawber who is recognized as one of Dickens' portrayals of his father: Mr. Micawber, the magnificent, impressive, lordly Mr. Micawber who avoided work like the plague and was always "waiting for something to turn up" commensurate with his imagined abilities. Behind him trailed an exhausted and bedraggled Mrs. Micawber, who is best remembered for her summary of Victorian marriage—"I'll never, never desert Mr. Micawber; I never will." She comments: "Mr. Micawber may have concealed his difficulties from me in the first instance; but his sanguine temper may have led him to expect that he would overcome them. The pearl necklace and bracelets which I inherited from mamma have been disposed of for less than half their value; the set of coral which was the wedding gift of my papa has been actually thrown away for nothing. But I will never desert Mr. Micawber."

Mrs. Micawber is noted for elasticity of spirits, like her mercurial husband. As

David Copperfield describes her, "I have known her to be thrown into fainting-fits by the king's taxes at three o'clock, and to eat lamb chops breaded, and to drink warm ale—paid for by two teaspoons that had gone to the pawnbroker's—at four."

In *Nicholas Nickleby* Dickens is thought to have given a somewhat distorted picture of his mother in Mrs. Nickleby, with emphasis upon the foolish vanity of a middle-aged woman in the episode of the gentleman next door. This singular gentleman is very demonstrative of his affections, and woos Mrs. Nickleby by throwing vegetable marrows over the wall, and with extravagant flattery, all of which she coyly accepts. She resents her daughter's shrinking fear that the gentleman is mad, as a reflection upon her own

charms. Even when he is summarily jerked from his precarious perch on the garden wall by his keeper, she is sure it is unrequited affection which has driven him insane. Finally one day he escapes and arrives via the chimney to pay his attentions to a caller in her house with the same extravagance of language and attitudes. When Mrs. Nickleby expostulates with him, he turns on her with a terse, "Avaunt! Cat! Puss, Kit, Grimalkin, Tabby, Brindle! Whoosh!" and hisses at her until two of the guests return him next door.

Mrs. Nickleby is a well-meaning woman but very weak; though fond and proud of her children, with her head turned by dreams of marrying Kate to a rich nobleman she nearly sacrifices her daughter to a degenerate lord. She is very loquacious, and her incoherent speeches are most amusing to the reader; the inaccuracies of her memory and the irrelevancy of her remarks



EXCITING MOMENT IN THE ROMANCE OF THE GENTLEMAN NEXT DOOR AND MRS. NICKLEBY

and general discursiveness of her conversation are supposedly drawn from Dickens' mother, but there is nothing mean in Dickens' portrayal; it seems the general Victorian idea that not too much should be expected from the weaker vessels—in short, one must bear in mind that women are naturally fools.

Dickens has caricatured in *Bleak House*, as always amusingly but nonetheless satirically, the woman who neglects her household for a Cause. Mrs. Jellyby spends her entire time in slatternly attire, dictating letters to raise funds for the natives of Borriboola-Gha, oblivious of the dreadful state of her house and home. The oldest girl is trying to care for the neglected house and children, while her hands are a mess of ink from serving as her mother's amanuensis. Mrs. Jellyby is a kindly, well-meaning mother, but so engrossed in her Cause that the heavens fall—or at least Peepy becomes fixed by the neck in the area iron railing and another child falls down the stairs—while Mrs. Jellyby serenely lives in another world than where Dickens obviously considers her true duty to lie.

There is no hot water and the boiler is out of order; a mug with a floating wick is their light; the fire that is lit chokes them with smoke; the stair carpets are so worn as to be absolute traps; and the dinner would have been excellent if it were not almost raw, and the servant—mind you, the servant—dropped everything on the table; the dish of potatoes was mislaid in the coal scuttle, and the handle of the corkscrew came off and struck the servant on the chin; but through it all Mrs. Jellyby told many interesting things about Borriboola-Gha and the proposed colonial settlement and was unperturbed by four letters in the gravy at once. In the corner, after dinner, Mr. Jellyby, a mild, bald gentleman in spectacles sat with his head against the wall as if he were subject to low spirits. It is Mr. Jellyby whom Dickens describes as "the husband of Mrs. Jellyby, who is, so to speak, merged—Merged—in the more shining qualities of his wife."

In *Our Mutual Friend* Dickens has presented, with a smile, the domineering wife and mother. Mrs. Wilfer has delusions of grandeur, gives her children false ideas of

their importance and the value of money, and subdues her husband, a cherubic little bookkeeper, with her majestic false humility: "You are master here. It is as you think, R. W. Not as I do." The children, two handsome young ladies, gradually recognize the silliness of all the pretense of Mrs. Wilfer's magnificent gestures, and in quite the modern manner retort frequently, "Nonsense, Ma." They are very fond of their henpecked Pa, and everything works out to a happy conclusion on a common-sense basis.

The spirits of Gabriel Varden, the honest locksmith, and his pretty daughter Dolly are constantly dampened by the unpredictable Mrs. Varden, in *Barnaby Rudge*. As Dickens describes her: "Mrs. Varden was a lady of what is commonly called an uncertain temper—a phrase which being interpreted signifies a temper tolerably certain to make everybody more or less uncomfortable. Thus it generally happened that, when other people were merry, Mrs. Varden was dull; and that when other people were dull, Mrs. Varden was disposed to be amazingly cheerful." Her final weapon was hysterics and fainting fits, usually into the arms of her attendant, Miss Miggs. Miss Miggs is the confidante and abettor of all Mrs. Varden's imaginary and capricious dissatisfactions with her husband who, poor fellow, very fond of his wife and daughter, can never anticipate his wife's change of mood and is always in hot water. Varden's sympathetic friends predict that a little less prosperity would be the making of her and render her a most agreeable companion. And so it proves, for in time of real trouble Mrs. Varden rises to the occasion with alacrity, forgets her hysterics and fainting fits, dismisses Miggs, and becomes a comfortable wife and mother.

Despite a twilight period of disparagement by intellectuals, Dickens' fundamental values are sound, and even as he satirizes the Victorian mother, he convinces the modern woman that his views of that lady's shortcomings are not unjust. The modern woman may tactfully leave her husband immersed in illusions of the good old days, but she has no doubt that she qualifies a bit better than the Victorian mother for the homage and tributes of Mother's Day.

## TWO ANNIVERSARIES IN THE LIBRARY

**D**URING the coming summer two branch libraries of Carnegie Library of Pittsburgh system will celebrate their fiftieth anniversaries.

It was on May 31, 1900, that the Mt. Washington Branch was officially opened, but its history actually goes back to a cold winter evening in 1883 when a group of enterprising citizens met in the Baptist Church in Mt. Washington for the purpose of organizing a library or reading room. Familiar names were among those board members of the early library venture—Hughes, Littell, Williams, Stull, Bigham, Costar, Harrison, Brown, Rebbeck, Smith, Soffel, Shaler, Digby, McCormick, and Brashear. Later they voted to turn over all books and other property to the Carnegie Library Commission for the establishment of a Branch Library in their community. It is interesting to note that the Commission voted \$7,500 for the purchase of land, just \$500 short of the necessary amount. The citizens of the Ward subscribed the remaining \$500, an unusual example of Carnegie funds being supplemented by local funds for a Library building.

In those early days Mabel Shryock, the first librarian, did her part to circulate the Branch's collection of five thousand books. Today Harvretta Sutton acts in the same capacity, with more than three times as many books. She is looking forward to a rebirth of the early civic-mindedness reflected in the establishment of the Branch library as Mt. Washington takes its place in the great plan for Pittsburgh's future.

The Hazelwood Branch was opened on August 16, 1900. At that time there were still some evidences of the days of grandeur, when visitors to Pittsburgh were taken on special tours to view the stately mansions of Hazelwood. Among the prominent early families of the district were the Olivers, Nixons, Evanses, Scullys, and Burgwins. Samuel Harden Church, second president of Carnegie Institute, had spent several years of his life there. These families were gradually supplanted by the families of mill and railroad workmen, and today the district is inhabited by several nationality groups, of which Hungarian predominates.

The first book collection consisted of a little over five thousand volumes, including a number written in the Hungarian language. There are still some Hungarian books in the collection, but they are no longer in great demand.

Early attempts to interest groups in books and reading were made through the organization of clubs. "Weekly Reading" was inaugurated for boys who were interested in hearing stories read aloud. Young girls were also brought together for the reading of standard novels, and at the suggestion of teachers of the district, a club was even formed for older women.

Because of the topographical peculiarities of the district, Hazelwood Branch has carried on a major portion of its work through stations or sub-branch libraries. At the very outset stations were organized in the schools. Later on attempts were made to set them up in such places as the Engine House, the Jones & Laughlin Mills, and the offices of the Monongahela Connecting Railroad. The newest type station is located in the Glen Hazel Housing Project, the third largest housing project in the country. The little deposit library has continued to flourish since its opening in 1942.

Charlotte E. Wallace, the first librarian at Hazelwood Branch, would see little change in the district over the past fifty years. Roberta Lee, who is the present head of the Branch, states that the people of Hazelwood are still interested mainly in home, family, and church; and to them the Library is a center for recreational reading and for information regarding the things close to their hearts. —M. A. D.

### *Art and Nature Shop*

Enamel-on-copper by Virgil Cantini

Ash trays

Plaques

Earrings

Pendants

## THE JEWISH COMMUNITY CENTER



BY HERMAN PASSAMANECK  
*Young Men's and Women's Hebrew Association*

MANY persons walking up Bellefield Avenue in the civic center of Pittsburgh stop and gaze at the stately brick and stone building of classical Georgian design located between the Board of Public Education and the Mellon Institute. Little do some of these people know of the nature of this edifice or of the activities within its walls. This building, the Young Men's and Women's Hebrew Association of Pittsburgh, is the fulfillment of a dream of twenty-two young men and women forty years ago.

Earlier activities of the group were held in headquarters in the Dispatch Building, then at Fifth Avenue and Jumonville Street. Through the untiring efforts and generosity of men and women within the Jewish community, the completion of the present building in May 1926 was made possible. Well-known Pittsburghers were substantial contributors to the building fund. Edgar J. Kaufmann and his mother, Mrs. Morris Kaufmann, gave a munificent gift for the building of the Morris Kaufmann Memorial Auditorium. Mrs. Isaac Seder, together with her family and friends, made

possible the founding of the Isaac Seder Educational Center, which today attracts a large student body. Mrs. Morris Baer and family contributed to the construction and equipping of the Morris Baer Memorial Library.

Open to the public in the auditorium—as are all "Y" activities—are the concerts, plays, and lectures. Through the Y.M. & W.H.A. Musical Society, the annual music series has continued successfully without a break since 1926. The policy of the concert series, which is managed on a season subscription basis, is to introduce new musicians to Pittsburgh. Among artists who have made their first appearance in this city at the "Y" are Rubenstein, Horowitz, Millstein, Piatigorsky, Anderson, Iturbi, Arrau, Franciscatti, and Stern. Six concerts are given each year, with an average attendance of nine hundred, and it is interesting that approximately 30 per cent of these audiences come from outside the Jewish community.

The playhouse experimental group has given to Pittsburgh audiences over the years the finest in plays, actors, and di-





rectors. Outstanding directors working here have included B. Iden Payne, Alfred Golden, Boris Glagolin, and Frank and Helen Stout. Double performances are given, before audiences numbering five hundred.

The lecture series is considered high in quality and appeal. Lewis Browne, Will Durant, Robert M. La Follette, and Lowell Thomas are but a few in the long procession of distinguished speakers who have come to the lecture platform. Open-forum discussions follow each lecture, and most of the season ticket-holders return each year. Eight lectures are given in a season, averaging eight hundred in attendance.

High rank has been given the Isaac Seder Educational Center, both for its curriculum and the caliber of its teachers. Several of the courses carry credits with the University of Pittsburgh. A wide range of subjects is offered, including philosophy, psychology, creative writing, painting, languages, arts, English literature, the contemporary theater, ethics, and the social sciences. Enrollments are taken in the fall and late winter, and each year finds the teacher and student personnel increasing. This year nearly a thousand men and women have been enrolled to study thirty different subjects. Approximately half of these are non-Jewish.

There are four other major activities sponsored regularly by the organization for its membership groups. These include a weekly newspaper, the *Y Weekly*, which goes to the six thousand members of the Y.M.&W.H.A.; club and leadership groups; a physical education department; and a health club in which nearly a thousand adults participate each week. From these major units stem countless subactivities and groups, all of which are centered around the primary purpose of building character through cultural advancement and physical development.

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Mr. Passamaneck, executive director of the Young Men's and Women's Hebrew Association, came to Pittsburgh December 1, 1925, from Kansas City, Missouri, where he had held a similar position since February 1917. Prior to entering the field professionally, he had been a volunteer worker in the Y.M.H.A., of Louisville, Kentucky. He is a past president of the National Association of Jewish Center Workers.

The club and leadership groups are staffed and supervised by professional social workers. Fifty-two young people's groups meeting regularly for social activities and discussions average fifteen members each, with total attendance in a year's time reaching nineteen thousand. Under the guidance of staff advisors, these clubs provide their own programs.

Small groups meet casually throughout the year for special hobby interests, perhaps in the arts or crafts, or for record-playing, photography, and folk-singing. Annual attendance in these groups numbers as high as two thousand. Situated practically on the campus of the University of Pittsburgh, the "Y" offers a well-planned program of activities for college students under the sponsorship of Jewish Student Association.

With modern equipment of every conceivable type, the Health and Physical Education Department affords the latest in healthful recreation and physical development for all age groups. In the large, well-lighted gymnasium, classes in gymnastics are held daily. There are forty-seven regular gym classes and fifty-four different teams that take part in many intramural and outside athletic events. Boy and girl teams practice under regular schedules, and competitive matches are arranged. The large swimming pool of modern design, steam-heated and provided with shower and locker space, is the latest in architectural construction. Within this department are handball and squash courts, and further additions are under way. Several auxiliary gym rooms provide ample space for weight-lifting, boxing, and wrestling. Men and women have their own schedules and find relaxation in mushball, volleyball, fencing, dancing, and bounce ball.

Under the leadership of the thirty-nine-member board of directors, headed by Max Rogal, reinforced by the twenty standing committees responsible for each phase of "Y" activity, the Y.M.&W.H.A. marches forward with pride in the scope of its program and the quality of its work. Its doors stand open to young and adult, without regard to race or creed, for guidance, recreation, and enjoyment. Its major hope is to keep on marching for many years to come.

Yes, here is the dream fulfilled.



From Our  
PERMANENT COLLECTION

CAPE COD AFTERNOON

By Edward Hopper  
(1882- )



EDWARD HOPPER's *Cape Cod Afternoon* was painted in the summer of 1936. It was the artist's intention to have it included in the one-man show of his paintings, water colors, and etchings at Carnegie Institute in March 1937, but it was sent to the fifteenth biennial exhibition of Contemporary American Painting at the Corcoran Gallery of Art. In that show it was awarded the W. A. Clark First Prize of \$2,000 and the Corcoran Gold Medal. It was invited to the 1937 Carnegie International and purchased, through the Patrons Art Fund, from that exhibit for the permanent collection of Carnegie Institute.

*Cape Cod Afternoon* is oil on canvas. It is 50 inches in width by 34 in height. It is signed "Edward Hopper" in the lower right. In this instance, the painting is more of an exact transcription of a place than is usual with the artist. Many of the elements of the painting may be observed in the water color, *House on the Pamet River*,

*Cape Cod*, done in 1934. At the time it won the award at the Corcoran Gallery the critics noted that the picture was typically excellent and sound Hopper, "characteristic of his vigorous and intensely realistic presentation of American scenes." Many of his landscapes are of Cape Cod, which has been his summer home for almost twenty years. As Lloyd Goodrich says, "Its austerity, its sandy moor, its pines and scrub oaks, the severe simplicity of its white-painted houses and churches, the sense of the sea never far off—all fit Hopper's temperament."

The painting shows the rear of a nondescript, white frame cottage, facing the water, with a stable and ramshackle sheds in the foreground. The buildings stretch across the canvas and leave just enough room to show a view of the water in front of the cottage. The time is probably late summer, and, as the grass has grown high and the shutters of the cottage are closed,

the place has probably not been inhabited during the season. The incident is not an inspiring one, but the artist with his power of selection, sympathy, and his technical skill has elevated it to an important American scene. Hopper demonstrates once more in this painting his interest in pattern, for the lines of the cottage, its windows, porches, and the various projections offer him forms in which he delights. Not the least feature is the way the artist has made the sunlight play over the canvas and enhance the scene. The painting demonstrates what has been said before of this artist's work: "It is direct and simple. It emphasizes a native accent both in subject and technique. It is humble, never pretentious. It disdains affectation, and it is honest. It is an art in the fine American tradition of Homer and Eakins."

Edward Hopper was born at Nyack, New York, in 1882. After being graduated from high school, he decided to study illustration. At first he attended a commercial art school, but later entered the New York School of Art, then known as the Chase School, where he came under the influence of a great teacher, Robert Henri. There, Kenneth Hayes Miller was one of his instructors, and among his fellow students were George Bellows, Rockwell Kent, Glenn Coleman, Guy Pène du Bois, and Gifford Beal. After five years at the Chase School, he made, between 1906 and 1910, three European trips of several months each, spent mostly in Paris. For a period of ten years he was scarcely heard from in American art circles, but he continued his work from time to time as an illustrator. In 1913 he began to etch and was very successful in this medium. Carnegie Institute owns twelve of his prints. In 1919 he had a one-man exhibition of paintings at the Whitney Studio Club, and the next year turned to water color as a method of expression. Frank K. M. Rehn gave him a water-color show in 1924, which met with marked acclaim. He then resumed oil painting and began to show in the important national exhibitions—among them the Carnegie International, in which he exhibited for the first time in 1928. His apprenticeship was a long and severe one, but his rise in the world of art very rapid. He was awarded the W. A. Bryan Prize for Etching, International Print Makers Ex-

hibition, Los Angeles Museum in 1923; and the Logan Prize, Chicago Society of Etchers the same year. He won Honorable Mention at the Pan-American Exhibition of The Baltimore Museum of Art in 1931, the Temple Gold Medal at The Pennsylvania Academy of the Fine Arts in 1935, Purchase Prize at the Worcester Art Museum in 1935, the Ada S. Garrett Prize at The Art Institute of Chicago's Annual Exhibition in 1942, and the Mr. and Mrs. Frank G. Logan Prize and Medal, also at The Art Institute of Chicago, in 1945.

His position as one of the leading American artists was confirmed by a large retrospective exhibition at The Museum of Modern Art in 1933. And then in 1937 Carnegie Institute offered Pittsburghers the opportunity to see the full range of Edward Hopper's work in oil, water color, and etching. Early this year there was a comprehensive show of his work at the Whitney Museum of American Art, for which Carnegie Institute lent *Cape Cod Afternoon*. It is also included in the Hopper exhibition at the Museum of Fine Arts, Boston, April 13 to May 14, 1950. —J. O'C., Jr.

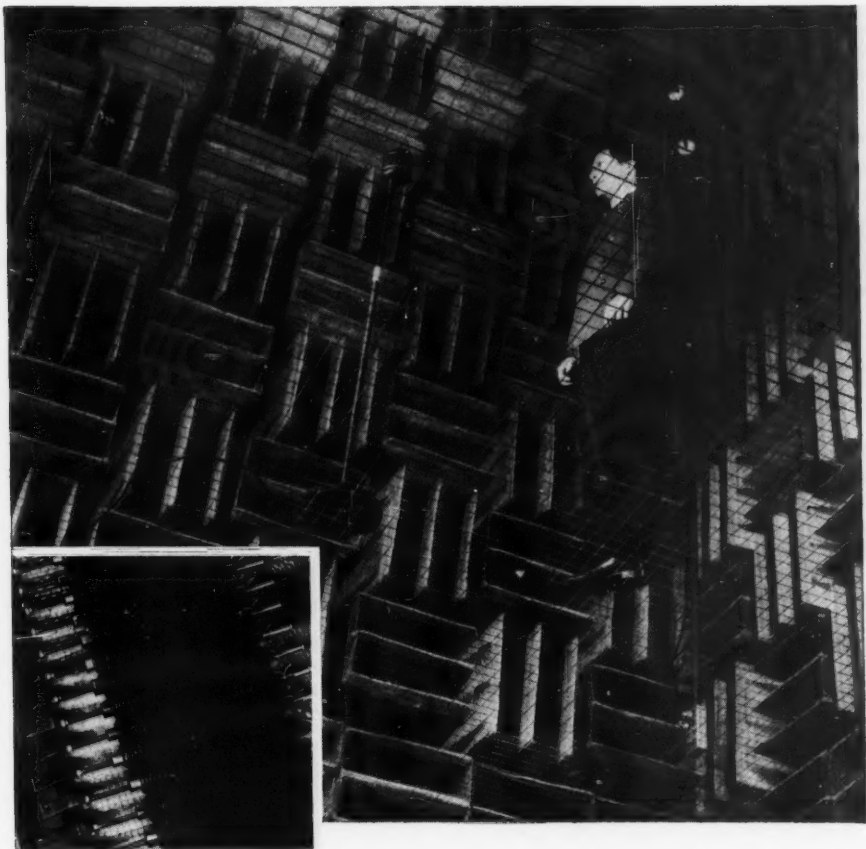
#### DRAWINGS BY MOSEBEKK

(Continued from page 334)

crayon, he also achieves a definite structure in the individual parts of the drawing which give to it variety and richness, a bold and at the same time refined material effect.

However, Mosebekk's pen drawings show that his talent also has other aspects. Through beautiful sketches in the style of Werenskiöld he finds his way to a more and more personal technique. The pen drawings make it possible to include more details than in the broadly constructed black crayon drawings, and here obviously are new possibilities. In other words, Olav Mosebekk is an artist in continuous evolution.

We may reflect to eternity concerning the relation between art and life. These two worlds are inseparably united, and the artist swings constantly between them. Without its roots in life itself, art is unthinkable, but for this artist, life alone is not enough. He is always searching the beyond to find proof of unity between life and the eternal, the absolute.



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## THE PLAY'S THE THING



SHAKESPEARE'S "RICHARD III"  
 REVIEWED BY A. FRED SOCHATOFF  
*Assistant Professor of English  
 Carnegie Institute of Technology*

WILLIAM SHAKESPEARE'S *Richard III*, presented by the drama department of the Carnegie Tech as the sixth production of the 1949-50 season, occupies in the playwright's career much the same position as that which its central character filled in the record of English history.

The infamous monarch, who reigned during the two-year period from 1483 to 1485, holds the distinction of being the last of the House of York to rule the British and of furnishing the opportunity, by his death, for the House of Tudor to ascend to sovereignty. It was under the Tudors that England emerged from a medieval petty state to become a modern nation of noteworthy political, economic, and religious stature.

By a strange parallel, the play *Richard III* marks the close of an early period in the playwrighting activities of its author and, as a German critic has observed, is "the significant boundary-stone which separates the works of Shakespeare's youth from the immortal works of the period of his fuller splendour."

Even a play ranked among the juvenilia of Shakespeare became a dramatic triumph on the stage of the Carnegie Theater and took an unquestioned place as a high spot of the current season. As one of its recommendations, *Richard III* enjoyed the deft direction of B. Iden Payne, who returned to Pittsburgh in midwinter to assume the responsibility for his twenty-sixth Shakespearean play at Carnegie Tech. By adapting the rather unwieldy and overlong original to an effective and reasonable form—with, however, little sacrifice of the lines of the original and no loss whatsoever of its spirit—Mr. Payne succeeded in producing a convincing mixture of fascinating melodrama and authentic Shakespeare. For what impressed the capacity audiences viewing each of the sixteen performances was undoubtedly the genuine Shakespearean

tone retained—and emphasized—by the director. As coadjutors in the creation of that atmosphere Mr. Payne had James W. Trittippo, who designed the sets; Professor Elizabeth S. Kimberly and Virginia Mulhallan, who were in charge of the costuming; and Professor Roland J. Leich, who composed the score for the musical accompaniment.

As a play, moreover, *Richard III* gives some promise of the greatness which was to reach fruition in the later plays of Shakespeare. Although the lines do not constantly sparkle and although there are no speeches the memorization of which conscientious schoolmasters have enforced upon their youthful charges, the spectators find themselves attracted by Brakenbury's observation:

Sorrow breaks seasons and reposing hours,  
 Makes the night morning and the noontide night.  
 Princes have but their titles for their glories,  
 An outward honour for an inward toil,  
 And for unfelt imaginations  
 They often feel a world of restless cares;  
 So that between their titles and low name  
 There's nothing differs but the outward fame.

Nor can one soon forget the memorable speech with which Richard rouses himself from the dreams which disturb him just before retribution catches up with him. "O, coward conscience, how dost thou afflict me!" exclaims the troubled ruler, and he goes on to express belated self-condemnation for villainy of the grossest kind. Pathetic is the plaint:

. . . There is no creature loves me;  
 And if I die, no soul shall pity me.  
 Nay, wherefore should they, since that I myself  
 Find in myself no pity to myself?

It is such speeches of unrelieved self-revelation that have their part in the popularity of *Richard III*, a play which a modern producer describes as "a concerto for the villain-king" enriched by Shakespeare "with all the brass and percussion of theater melodrama." As a matter of fact,

the play served as a perennial vehicle for all the great Shakespearean actors of the English-speaking stage for more than a century and a half. Those worthies were not slow to see the opportunities accorded them by the predominance of the character of Richard.

It is this intellectual villain who absorbs our attention and holds the play together. His own words, "I am myself alone," not only aptly illuminate his character, but serve as the keynote to the play. Furthermore, he makes his villainous egocentricity clear to the audience without reservation. From the moment when he appears at the start up to the time of his final duel with Richmond, Richard holds nothing back. His machinations against his brother Clarence, the members of the court circle, the young princes, his erstwhile accomplice Buckingham, are unfolded both as they are hatched in the mind of the ambition-driven madman and as the summation of one plot leads to the assumption of the next.

The part of the central character, thus, must be capably handled if *Richard III* is to be dramatized successfully. Both young men carrying the lead of the Carnegie Tech presentation rose to the high standards demanded of them, although each gave his role a slightly different interpreta-

tion. The Richard of the first cast made the spectators his accessories no less than Buckingham, turning to them frequently with candor and even sardonic humor. His coactor, however, evoked from the audience a feeling of horror and loathing at the creature setting the basest villainies in motion.

Another outstanding difference between the two casts was evident in the performance of the female characters. Those of the second cast were far more convincing in all cases, but especially in Margaret, the widow of the deposed Henry VI, and in the Duchess of York, the mother of the monstrous Richard. The Margaret of that cast offered substantiation to the belief that she represents an avenging Fate or Nemesis destined to overtake the malefactors of the drama.

To acknowledge the enthusiasm of each of the numerous actors appearing in every performance of the lengthy run poses a problem, for the list is a long one. Deserving individual mention, however, are the two young women portraying the young princes basely murdered at Richard's instigation; they imparted to the proceedings a freshness not only in keeping with their roles, but also in pleasing contrast to the somberness of the villainy going on about them.



THE TWO PRINCES PROVIDE A LIGHT MOMENT IN THE SOMBER VILLAINY OF "RICHARD III"



## THE NATURALIST'S BOOKSHELF

A REVIEW BY M. GRAHAM NETTING

*Assistant Director, Carnegie Museum*

FIELD BOOK OF GIANT FISHES,  
WHALES AND DOLPHINS  
By J. R. NORMAN AND F. C. FRASER  
New York: G. P. Putnam's Sons., 1949.  
375 pages, 8 color plates, over 100 drawings.  
\$5.00.  
Carnegie Library call no. 597 N44g.

**S**PIDER's eyes at night, sea anemones in amethyst pools, mahogany buckeyes clasped in white-lined capsules, crimson efts on rain-washed moss—these and many other small things have a beauty as piercing as a stab. But I am a hillbilly at heart. I have never reeled to a soul-jarring body blow of natural beauty without elevation. Looking from a plane window as attenuated wisps of clouds chase their shadows over a patchwork landscape, gazing from a mountaintop at jumbled ridges disappearing in a distant blue fume, or standing on a ship's bridge as islands lift into view, I have felt the impact of beauty as a tangible force.

In lazy days between landfalls, however, I have enjoyed the less forceful, almost soporific, changing palette of waves. Beauty remains as a quiet anodyne punctuated by zoological incidents, porpoises arching and plunging alongside, a distant whale sighted, a school of iridescent flying fish skittering into the air. Under the full spell of beauty my scientific curiosity is superseded, but the lesser sights arouse bookish cravings. Often at sea I have wished for just the sort of book that Norman and Fraser have written.

This volume, however, was not conceived on a heaving deck. The late J. R. Norman, brilliant young ichthyologist on the staff of the British Museum (Natural History) and his colleague F. C. Fraser, an expert on whales, were called upon to answer so many public inquiries, that they prepared for sportsmen, travelers, and mariners this conveniently arranged summary of the fishes (part I) and cetaceans (part II) that ordinarily reach lengths of six feet or more. A few smaller forms, such as the flying fishes, pilot fishes, and remoras,

are included because they are frequently observed from shipboard. Essential facts on feeding and breeding habits, seafarers' legends, and personal anecdotes enrich the text. There are simplified keys, in separate chapters at the end of each section, that may be skipped by readers who do not have a shark or whale at hand. There is an excellent index, but, regrettably, no comparative tabular listing of the largest species. I found no confession by the publisher that this book was first issued in England in 1937 and has not been brought up to date by inclusion of recent game fish records.

A notable feature of each of the Putnam Field Books is an adequate number of illustrations to supplement the text. This volume contains eight colored plates, over one hundred drawings of almost as many species, and a series of action sketches at chapter openings and endings. All illustrations were skillfully executed by Lieutenant Colonel W. P. C. Tenison, who is well known to zoologists for his illustrations of birds and fishes in technical publications of the British Museum.

The first three chapters are devoted to sharks and their near relatives, the rays. Modern sharks range from 2 feet to over 50 feet in length, but fossil shark teeth over 5 inches long indicate that 100-foot monsters once existed. Fortunately, the largest living fish, the polka-dotted whale shark, is quite inoffensive, subsisting on small creatures that it strains from the water. The great white shark, on the other hand, is a man-eater at times although cool temperate waters appear to mitigate such untoward behavior. This shark is found in all the warm seas of the world and attains a length of 40 feet or more. The record specimen "taken on rod and line, was captured at Brielle, New Jersey, in June 1935; this weighed 998 lb., and was 12 feet long."

Rays are essentially sharks modified to live on the sea bottom. The group includes a number of diverse types—guitarfishes, sawfishes, electric rays or torpedoes,



skates, sting rays, and devilfishes. The "wings" of certain rays are now extensively used for food, usually appearing on our restaurant menus under pseudonyms. The sting rays, both marine and fresh-water, have one or more saw-edged spines at the base of the tail, which cause excruciating pain, and occasionally death, when driven into an unwary human. Pliny, who was often guilty of accepting sensational yarns, suspected that ray stings introduced venom; this was denied by generations of writers but has recently been proved correct. The largest of all rays is the manta, or greater devilfish, which reaches a "wing-spread" of 20 feet and a weight of  $1\frac{1}{2}$  tons. This enormous creature has deserted the sea bottom for a lazy life at the surface. Harpooning mantas is a dangerous sport, since a blow from one of the winglike pectoral fins may crush or capsize a small boat.

Four chapters are devoted to the large kinds of bony fishes—albacores, marlin, sailfishes, the swordfish, barracudas and many others. The sailfishes are reputed to be among the swiftest of fishes, some writers attributing to them a speed of 60 miles per hour! Many anglers regard them as the greatest of all game fishes, although they reach only about 12 feet in length and a weight of several hundred pounds. The swordfish or broadbill is probably, except for some sharks and the ribbonlike oarfish, the largest living oceanic fish. It reaches almost 20 feet and a weight of half a ton. Its tremendous strength provides the angler with exciting sport. An 837½-pound swordfish, taken off Chile in 1934, is cited as the largest taken on rod and line. It may be of interest that the swordfish on display at Carnegie Museum, weighing 505 pounds, held the Atlantic record for size at the time it was taken by A. Rex Flinn in 1931. The present all-tackle record from Tocopilla, Chile, is 860 pounds.

The warm seas of the world harbor about twenty species of formidable, pike-like fishes known as barracudas, but only about five of these attain the maximum size of over 8 feet in length and 100 pounds in weight. In Florida, and some other areas, barracudas are more greatly feared than sharks. They cannot be frightened away by splashing the water, which usually deters sharks, and their slim, lithe bodies are hard to detect. Bathers may take slight

comfort in the fact that barracudas never strike the same victim more than once!

I encountered so much of interest in the section on fishes that I have little room to comment upon the accounts of whales and dolphins, which are equally informative and entertaining. The blue whale, as most quiz addicts know, is the largest living animal, reaching a length of over 100 feet and a weight considerably over 100 tons. Blue whales have the added distinction of having the world's biggest babies. "At birth this animal is over 24 feet in length—an astonishing size when we consider that only about a year is required for this growth and development to be accomplished." The single calf is suckled for six or seven months and maturity is usually reached in two years, when the fast-growing whale is about 75 feet in length!

Replacement of whale oil for lighting by other illuminants, reduced demand for boned corsets, and disappearance of the buggy whip gave long-harassed whales a brief respite. The introduction of the modern factory ship into the Antarctic, the last great whaling ground, in 1923, stepped up the annual kills to unprecedented totals. It now appears that unless far more stringent international restrictions are applied, "it is likely that the present generation will be held responsible for permitting the extinction of the largest animals the world has ever known."

I have always maintained that a summer on a seacoast is a minimum essential in the training of a zoologist and an unforgettable experience for an inland. The indescribable beauty of living marine creatures is the despair of both artists and taxidermists, for no masterpiece of brush or realism of reproduction can duplicate living translucency. The sportsman or voyager with this book at hand will be doubly fortunate in being able to title much of the living beauty observed.

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